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their history, and in early times greatly influenced by the Hittites, who may be said to have been to an even greater extent denizens of the uplands and of the hills. Cybele too—notwithstanding the fact that Apollonius Rhodius (*Argonautica* 1.1098) in one place characterizes her as having dominion over the air and the waters as well as over the land—was originally a deity of the soil itself, a goddess of mountains and caves, who delighted in the fruits of the field (*Argonautica* 1.1140 ff.). Hence, the Phrygians may have feared and even hated the sea, and the primitive Earth Mother may long have refused to be associated with the ocean. This dislike could have been most readily made manifest by a taboo on fish—the fruits of the sea. There are many instances on record of hatred of the salt-water by inland peoples. According to Frazer, the Basutos have an instinctive horror of the ocean, although they have never seen it. Furthermore, he says (*Golden Bough*, *Taboo and the Perils of the Soul*, 10),

When the Indians of the Peruvian Andes were sent by the Spaniards to work in the hot valleys of the coast, the vast ocean which they saw before them as they descended the Cordillera was dreaded by them as a cause of disease. . . . Similarly the inland people of Lampong in Sumatra are said to pay a kind of adoration to the sea, and to make it an offering of cakes and sweetmeats when they behold it for the first time, deprecating its power to do them mischief.

Most suggestive, too, is the statement of Plutarch (*Isis et Osiris* 32) concerning the attitude of the Egyptian priests towards the sea. So great was their repugnance to it that they would not converse with seafaring men, and they refused to eat salt or *fish*—emblems of the ocean. The likeness of a fish served as the hieroglyphic symbol for 'hatred'. It seems probable, I think, that the same principle was operative in the case of Cybele, and that this primitive taboo persisted long after the goddess had become the all-embracing Great Mother of the terrestrial globe.

In the same article, Professor Scott further says:

In this *Journal* XII, 328, I tried to prove that the Homeric antipathy to fish was due to the fact that the fish in the streams around Smyrna make very poor food and that the Homeric poetry reflects the feelings or dislikes of a man from Smyrna.

The subject he elaborates in his *Unity of Homer*, 6 f., where he attempts to prove the Smyrnaean origin of Homer. Here we have the remark:

. . . yet in Homer the heroes spurned fish and the two passages which describe the eating of that food add the pardoning phrase, 'for they were on the verge of starvation'.

The question involved here calls, manifestly, for some different explanation from the former, unless indeed we are to believe that the maritime peoples of Asia Minor bore towards the sea a feeling of love not unmingled with hate and fear, an echo of which we might discern in the words of the writer of the *Book of Revelation*, 31.1, relative to the New Heaven and the New Earth. But this would be carrying assumption too far. The Smyrnaeans, however, must surely have known a great deal more about salt-water fish

than about fresh-water fish. As anyone who has lived on the sea-coast knows, the maritime peoples concern themselves little with the products of the streams of the hinterland—with such exceptions, to be sure, as we might find in the case of the great salmon-rivers of British Columbia. The fresh-water fish of Asia Minor are worthless; but the people of Smyrna had the Aegean at their front door. Why scorn fish in the mass when a few were unsound?

Although the Homeric *heroes* may have turned up their noses at this diet, we hear a good deal, nevertheless, about fish and fishing in the Homeric poem. According to Owen and Goodspeed's *Homeric Vocabulary*, the word *ἰχθῦς* is found between ten and twenty-five times. The exact figure I am ignorant of. We also have fairly numerous allusions to net-fishing and at least six to fishing with the rod (*Il.* 16.406-409, 24.79-82; *Od.* 4.368, 10.124, 12.251-255, 330). Some of these latter allusions merely mention the piscatorial art; the others seem to refer specifically to deep-sea fishing.

The fish thus caught must have been eaten. Just why the heroes slight this edible seems very difficult to explain. Can it be that we have here a survival of the primitive idea found in many tribes that the king must, so far as possible, sequester himself from marine influences (compare Frazer, *Taboo*, etc., 9 f.)? It is conceivable that the 'Zeus-born Kings' of Homer would thus, by tradition, have a different attitude towards fish from that displayed by the common herd.

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## REVIEWS

The Art of Transition in Plato. By Grace Hadley Billings. University of Chicago Dissertation (1920). Pp. 104.

This dissertation presents the art of transition in Plato from three different points of view. Chapter I, *Main Transitions* (4-52), deals with the transition from one main division of a dialogue to another, and resolves itself into a description of the logical framework of the dialogue. After discussing the transitions from the introduction to the main body of the dialogue, and from the latter to the conclusion, the author illustrates Plato's method by brief analyses of the connection of the thought in the *Laches*, the *Gorgias*, the *Phaedrus*, and the *Meno*, and by detailed analyses of the *Phaedo*, the *Theaetetus*, the *Philebus*, the *Republic*, and the *Laws*. This leads incidentally to a discussion, which might well have been more extended, of the unity of the *Republic*, and of the *Philebus*. Chapter II, *Minor Conventional Forms of Transition* (53-70), deals with Plato's use of conventional transitional formulas, such as e.g. a brief formula of command (*οὐκ ὀφείλει δὲ καὶ τόδε, ἀλλὰ πάλιν εἰπεῖν ἐξ ἀρχῆς*), or a prothetic statement of intention, as the myth in the *Protagoras* is introduced by *δοκεῖ τοῖς νῦν μοι, ἔφη, χαρίεστερον εἶναι μῦθον ὑμῖν λέγειν*

This may be combined with a formal dismissal of the preceding discussion, such as *τοῦτο μὲν ἔασομεν, τῶδε δὲ ἄλλο ὧν ἔλεγες ἐπισκεψόμεθα*.

Many more transitional formulas are noticed, but this will give a fair sample of the contents of the chapter. It concludes with a discussion of the use of particles in transition. Full but not exhaustive lists are given of all the methods of transition discussed. Chapter III, The Literary Art of Transition (71-101), considers what may be called stylistic tricks—the transitional use of proverbs, quotations, images, continued metaphors, digressions, parodies, etc.

As a study of the technique of a great literary artist, such a dissertation can hardly fail to be interesting and enlightening. One may question, however, whether the work might not have been more productive of results if the author had limited the field, and had treated one section exhaustively, instead of sinking experimental shafts in three separate portions. Any one of the three chapters, if made definitive rather than suggestive, might be very fertile in results of importance in the critical interpretation of the Platonic dialogues. As it is, the reader gets the impression of a great deal of description with very little result. I have mentioned above the possibility of utilizing such an analysis as is given in the first chapter in settling the oft-discussed question of the unity of the Republic. Likewise, the statistical studies on particles in the second chapter might have yielded some additions to the Sprachstatistik of Plato's dialogues. Dr. Billings gives one example in an appendix: *ποῶς* in transition occurs three times in Laches, Lysis, Charmides, thirteen in the Theaetetus, forty-three in the Philebus. Similar results from the material presented in Chapter II would have been desirable. It is to be hoped that the author will carry to their full development the investigations here begun.

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Etruskische Malerei. Mit 89 Textabbildungen und 101 Tafeln. By Fritz Weege. Halle: Max Niemeyer Verlag (1921). Pp. VIII + 120.

The perennial interest in the Etruscans, their art and their archaeology, their language and their history, has again been emphasized by the publication in 1921 of two important works. Mrs. Van Buren has presented in book form, with numerous illustrations, the results of her studies of the early architectural terracotta sculptures in Etruria and Latium<sup>1</sup>. Dr. Weege has issued the volume under review as the first part of an extensive study of Etruscan painting.

If a visit to the painted tombs at Corneto-Tarquiniæ<sup>2</sup> be preceded by a study of the reproductions of the paintings, preserved in various museums or published occasionally in the earlier volumes on Etruria, the visitor will be astonished at the beauty and delicacy

and harmony of the colors of the frescoes still perfectly preserved in many of these subterranean sepulchers. The colors of the reproductions are invariably harsh and crude, whereas the original colors are of unusually delicate shades and tones. Weege, in his Introduction (VI), justly remarks that not a single one of the many painted tombs at Corneto has been accurately published. His aim is to supply this great lack by a comprehensive work on the paintings at Tarquinia and elsewhere in Etruria. But, on account of the shortage of paper and of the difficulties and excessive costs of publication, the present volume is limited to Tarquinia, and unfortunately there are no reproductions in color.

It is, of course, obvious that no true impression of a painting can be conveyed without the reproduction of the colors in as accurate a degree as may be possible, as Herrmann has done in the occasional colored plates of the Denkmäler der Malerei des Altertums, and as has been done for the Alexander sarcophagus, for some of the Korai on the Acropolis, and in many other cases. Similar accurate reproductions of Etruscan paintings are urgently needed for the purpose of bringing before wider artistic circles these masterpieces in color of the sixth and fifth centuries before Christ<sup>3</sup>. But, after a careful study of the paintings in the tombs at Tarquinia, in comparison with earlier photographs of these works, I can not agree with Weege's statement (VI), that the paintings are rapidly disappearing and that in a short time only faint traces of them will be visible. Dennis makes this same plaint in his Cities and Cemeteries of Etruria, 1,322-323 (1848), but still in many cases, as for example in the Tomba del Barone, Tomba dei Tori, Tomba degli Auguri, Tomba delle Leonesse, and others, the colors seem to be as brilliant as ever, and the guardian of the tombs told me that in these cases he had noticed no diminution in the brilliance of the colors throughout a period of many years.

In the absence of plates in color the best substitute is photography and the great merit of Weege's book is the presentation of a hundred plates of admirable reproductions of good photographs. Here one sees the portraits, strongly individualised, of the inhabitants of Tarquinia in the sixth, fifth, and later centuries before Christ. Particularly noticeable is the interesting profile of the young woman in the Tomba dell' Orco which is used as frontispiece of the book, and very striking are the characteristic portraits of the celebrants in the banquet scene of the Tomba dei Leopardi (Plates 14-22).

The scenes represented on these frescoes are most varied in their character. Sometimes they are pictures taken from everyday life, as in the Tomba della Caccia e Pesca (63-64, and Plate 2), where is represented the delightful picture of a youth diving into the sea from a cliff, with flocks of birds hovering around and dolphins plunging above the waves. Athletic contests are often depicted on the walls, as the wrestling-bout in

<sup>1</sup>Figurative Terra-cotta Revetments in Etruria and Latium in the Sixth and Fifth Centuries B. C. By E. Douglas Van Buren. London: John Murray (1921).

<sup>2</sup>The name of the modern town has now been changed (1921) by Governmental legislation from Corneto-Tarquiniæ to Tarquinia.

<sup>3</sup>The reproductions in color of paintings in the Tomba dei Leopardi published by Weege in Jahrbuch des Instituts, 31 (1916), Plates 9 and 11, are not very satisfactory.